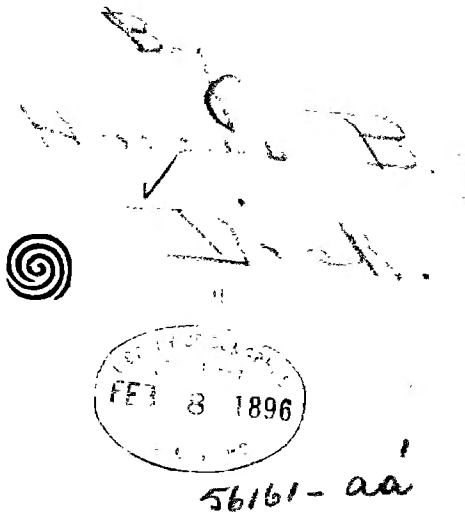
How to Lead

THE German



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HOW TO LEAD THE GERMAN.

INTRODUCTION.

THE Cotillon is undoubtedly of French origin, designed at the early period of its introduction as an innovation or improvement on the limited choice of regulation dances in vogue at that time.

Adopted by the Germans, with their national tendency to variety in games and pastimes, new combinations were invented, which have been multiplied, year after year, by its votaries in that and other countries, to form the almost limitless repertory of the modern Cotillon, under its generally accepted cognomen of the "German."

By keeping the partners in each couple united during the entire evening, thus affording ample opportunity for rest and subdued conversation, and also providing continual temporary interchange of partners at recurring intervals, the "German" fulfils, with its unflagging interest, the most perfect ideal of ball-room sociability.

This thorough work embraces over one hundred figures, and includes the newest and most popular combinations, graphically and methodically described, affording abundant material from which a succession of attractive programmes may be selected.

THE LEADER.

IN forming the German, it is of primary importance to have a Leader or Conductor who is perfectly famil-

iar with, and possesses the faculty of imparting, the details of each figure with clearness and precision. He alone gives the signal to the orchestra when to begin, change, or stop the music. He designates what figure must be performed, and when it shall be commenced and ended. He prompts those who are at fault, and, in a word, maintains a vigilant supervision over all the details of the dance. The Leader is for the time an autocrat, but it is scarcely necessary to say that he must exercise his power with judgment and discretion; he must avoid all appearance of pretension, and direct with tact and moderation. He should seem to indicate, rather than direct.

The Leader, if he has a partner, is seated on the right of the Cotillon, and the other couples are seated to his left. He, with his partner, is the head of the German. Each gentleman places his partner on his right.

Many expert leaders prefer to lead *alone*, that is, *without a partner*, rightly deeming it impossible to give the necessary directions for the execution of the figures, and at the same time bestow proper attention on his partner.

He has to be constantly on the floor, directing and correcting the movements of each active participant in the figure; ready to provide or distribute promptly all necessary articles and accessories; and watchful, if occasion require, to procure temporarily partners for any of the guests who are not fortunate enough to be permanently so provided.

In case the ladies should be in the minority, the gentlemen who have not been fortunate enough to secure a permanent partner for the dance are always permitted to engage any of the ladies for a single fig-

ure, without any formal introduction, the German being emphatically a social arrangement. Ladies who have no cavaliers are generally the special care of the Leader, who either dances with them himself, or presents to them some of the gentlemen for casual figures. It may be here remarked, that the guests who are invited to *assist* at a German are usually such as would naturally form a social party, and ceremonious deportment is therefore unnecessary, as it would in a great measure mar the pleasure of the dance.

In case the Leader has reason to suppose that the guests are not all equally experienced, he should place the more expert couples at the upper end of the line; but the usual plan is to number the chairs in pairs consecutively from the head downwards, and decide the location of each couple by lot. This is done by numbered cards, thoroughly mixed, and drawn by the couples one at a time. Fans, or other articles, are sometimes used for this purpose, distinctively numbered, instead of the cards.

To preserve regularity, the same place or seat should be maintained by each individual throughout the dance.

At the beginning of each figure as many couples as the Leader may indicate commence by waltzing once around the room.

The Leader gives the signal for the dancing to cease by clapping his hands or sounding a whistle, and at the end of a figure all the couples stop waltzing as soon as they can reach their respective seats.

Each figure is danced by all the couples successively from right to left. When, however, there are a large number of couples, in order to relieve the monotony of repeating a simple figure, the Leader may change

the figure before it becomes wearisome to the seated couples.

The success of a German depends, not only on the ability and promptitude of the Leader, but also on the manner in which the preliminaries have been previously arranged by him, in the selection of the figures, the requirements of each, and the order in which they are to be performed.

To insure that everything may go smoothly and without hitch or detention, it is certainly best to make up a schedule in which all necessary details are clearly laid down, and in such form as may be comprehended at a glance. Experienced Leaders have usually a form of their own, but for the guidance of others a programme for a German is given on page 9, showing names of figures, the number of couples to be on the floor, the properties and favors needed for each, and such other memoranda as may be essential to their successful performance.

The music being under the exclusive control of the Leader, he should instruct the musicians to make the selection of waltzes and other music incidental to the occasion, as varied as possible; also to provide beforehand a programme of music in regular rotation to suit the requirements of each consecutive figure on his own schedule, and a simple code of signals arranged between the Leader and the musicians for their guidance during the progress of the dance.

The Leader will also confer with the hostess in reference to the arrangement of the ball-room, and limit the number of invitations so as to avoid overcrowding the capacity of the room. The invitations should be issued in ample time in advance to obtain the acceptance or otherwise of the invited guests,

COUPLES UP.	NAME.	PROPERTIES.	FAVORS.	MEMORANDA.
Three. Select Partners.	Arbor.	. . . .	Toys.	Form two circles — inner one facing outwards.
One.	Four in Hand.	2 sets Ribbons, 4 in each set.	. . .	Lady selects four gentlemen. Gentleman four ladies. Form two lines.
Four. Select Partners.	Star and Circle.	. . . .	Flowers.	
Three.	Riddles.	Cards with Riddles and Answers.	. . .	
Three. Select Partners.	Reversible Moulinet.	. . . .	Boxes of Candy and Cigarettes.	Ladies form 1st moulinet, joining right hands.
One.	Balloon and Raffle.	Toy Balloons and Cardboard Dice.	. . .	Change figure when half the couples have danced.
One.	Cards.	4 Queens. 4 Kings. 4 Knaves.	. . .	Keep track of Cards.
Four. Select Partners.	Captives Released.	. . . .	Bows of Ribbon.	Ladies form Inner Circle.
Four.	Flags.	4 pairs of Flags.	. . .	Distribute Flags.
Three. Select Partners.	Zigzags.	. . . .	Paper Caps.	Couples arrange themselves behind each other.
Three. Select Partners.	Mysterious Screen.	A Sheet.	. . .	
Four. Select Partners.	Square Right and Left.	. . . .	Whistles and Sachets.	Form Double Quadrille.
All.	Two Lines.	. . . .	. . .	Leader promenades round room with lady.

affording sufficient opportunity to fill up vacancies that may occur.

The favors, and a sufficiency of them for the figures in which they are needed, should be carefully selected, some of them with a view to create as much amusement as possible by their harmless absurdity and general attractiveness.

During the progress of the dance, the favors should be arranged, in the order that they may be required, on two side-tables, the one for the gentlemen's favors, the other for those of the ladies, and under the supervision of a lady for each table.

THE GUESTS.

The ladies and gentlemen composing the German should endeavor to lighten the duties of the Leader as much as possible. To preserve order and impart spirit to the dance, it is in the highest degree essential that the Leader's authority should be implicitly recognized. Having selected a Leader in whom confidence is reposed, all should unhesitatingly defer to him; the couples should give polite attention to him, and preserve strict silence while he endeavors to explain the different figures; and, during the performance of a figure, none of the couples, except those participating in it, should dance or promenade in any portion of the room. All interference should be avoided; for, unless the music, figures, and other details are determined by a single individual, the result will be hopeless confusion. It is scarcely necessary to add that these several points should be strictly observed, and that any departure from them displays, not only an entire lack of good breeding, but also a glaring want of consideration for the comfort and amusement of all the other guests present.

Some of the figures of the German are intended to be exceedingly amusing, and if entered into with a proper spirit of earnest co-operation, may be made the means of a great deal of well-bred hilarity; in this connection, the assumption of a too dignified deportment is almost as disastrous to the general gratification as a want of restraint and strictly good breeding might be.

In a German, or Cotillon, at a public ball-room, it would certainly be a breach of etiquette for a gentleman to ask a lady to dance without previous introduction; but at a private party it is usually considered that the invitations issued by the hostess are sufficient guaranty of the character of those whom she invites, and there may be occasions where introductions may be dispensed with; for instance, when all of the ladies with whom you are personally acquainted have already been secured as partners, and by not dancing you would spoil a figure; in such a case you would be warranted in inviting a lady unknown to you, but a formal introduction should be secured after the figure is concluded. Rare occasions of this nature may occur, but they are exceptions to the general rule. It should also be borne in mind that, in a ball-room, an introduction to a partner in a dance leaves subsequent acquaintance at the discretion of the lady, while at a private party, it places both parties to the introduction on a social footing.

ABOUT SPACE.

To be able to ascertain beforehand how many couples can sit without crowding in a given space, calculations have been made, founded on practical experiments, that each sitting couple requires four

feet of the breadth and four feet of the length of the apartment. This seems, indeed, very much, but the calculation is really correct.

In a room of 36×24 feet, there can sit nine couples on the long side, six on the broad side, therefore thirty couples. If there are more it will be crowded.

20	couples	require	a room of	24 × 16 =	384	square	feet.
30	"	"	"	36 × 24 =	864	"	"
40	"	"	"	48 × 32 = 1,536		"	"
50	"	"	"	60 × 40 = 2,400		"	"

One perceives by this that in a small room there can be seated more persons on an average than in a great one.

The proportions of space also make a difference; for the longer a room is in comparison to its breadth, the more persons can be seated.

For example:—

50	couples	require	a room of	50 × 50 = 2,500		square	feet.
50	"	"	"	60 × 40 = 2,400		"	"
50	"	"	"	70 × 30 = 2,100		"	"
50	"	"	"	75 × 25 = 1,875		"	"

If in a room of 70×30, the persons are seated in two rows or circles, then in each circle of 35×30 feet, thirty-two couples are seated, therefore in the whole sixty-four couples.

If in a room of 75×25, the persons are seated in three circles, each of 25×25, there are in each circle twenty-five, therefore in the whole hall seventy-five couples.

If more couples are to participate than the space above given permits, each lady sits before her gentleman, by which almost double the number of seats are available. This, however, even when circumstances require it, is not conducive to sociability.

FIGURES BEGINNING WITH ONE COUPLE.

1. EXCURSION.

ONE COUPLE. — Gentleman selects two ladies; lady selects two gentlemen; the three place themselves opposite each other, and about three yards apart. Advance and retire once; then advance and dance with opposite partner.

2. CIRCLES OF THREE.

ONE COUPLE. — Gentleman selects two ladies; lady, two gentlemen. They form two rounds of three and revolve rapidly. At signal the gentleman passes under the arms of the two ladies, and the lady under the arms of the two gentlemen; meet each other and dance, leaving the two gentlemen to advance and dance with the two ladies.

3. COLUMNS.

ONE COUPLE. — Gentleman leaves his lady in the centre of the room; he then takes a gentleman whom he places back to back with his lady; then takes a lady whom he places facing the gentleman just chosen, and so on, alternately, till he has formed a column of four or five couples, terminating with a lady. At a signal all turn and dance with the opposite person, the leader with the last lady.

4. SERPENT.

ONE COUPLE. — The gentleman leaves his lady at one end of the room facing outward; he then selects four ladies whom he places behind his partner facing

the same way and about three feet apart; then selects four gentlemen who join four hands with him and form a chain. Thus arranged he conducts the gentlemen around the room; then behind the first lady, serpenting between the ladies up the column till he reaches the head, when the signal being given each gentleman dances with the lady nearest to him.

5. CHOICE.

ONE COUPLE. — The gentleman seats his lady in the centre of the room, to whom he presents two gentlemen. The lady dances with one, and the other seats himself in the chair just vacated by the lady. The gentleman then presents to him two ladies, with one of whom he dances, and the presenting gentleman dances with the other.

6. FLOWERS.

ONE COUPLE. — The gentleman selects two ladies and requests each to choose the name of some flower; he then presents them to some gentleman in the "German," and naming both flowers requests him to choose one or the other. Having chosen one, he dances with the lady who represents it, and the presenting gentleman with the other.

Meanwhile the lady selects two gentlemen who chose names of wines, and are presented in same manner to a lady in the "German."

7. CHEAT.

ONE COUPLE. — The lady selects four ladies and forms in line; the gentleman selects five gentlemen. Gentlemen join hands, pass in front of ladies and down behind them, facing round so as to be back to back with them. At a signal each gentleman turns

quickly and secures the nearest lady for a partner. As there are six gentlemen and only five ladies, one of them will be disappointed in getting a partner.

8. BROKEN CIRCLE.

ONE COUPLE. — The gentleman leaves his lady in the middle of the room, and selects two gentlemen, who form with him a circle around the lady. The gentlemen turn very rapidly to the left. At a signal the lady chooses a gentleman for the Waltz, and the other two return to their places. Amongst intimate friends the two discarded gentlemen may dance together.

9. REJECTED COUPLES.

ONE COUPLE. — The gentleman kneels on one knee in the centre of the room, and his partner introduces to him several couples in succession. One by one he rejects them, and they form in column behind him. At lasts he accepts a couple, and dances with the lady round the room, leaving her partner at the head of the column, the first lady taking up her position at the rear of the column. The first gentleman restores the lady with whom he is dancing to her partner, who waltzes with her to her seat; the first gentleman dances with each of the ladies in the column in succession, restoring them one by one to their partners, with whom they waltz to their seats. The first gentleman lastly dances with his own partner to seats.

10. REJECTED LADIES.

ONE COUPLE. — The gentleman kneels on one knee in the centre of the room while his partner introduces to him several ladies in succession. The

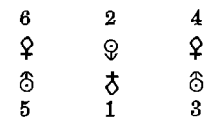
ladies he refuses arrange themselves in a line behind him; as soon as he accepts a lady he dances with her; the rejected ladies are joined by their regular partners, and all waltz to places.

11. LADIES DELUDED.

One Couple. — The gentleman leads his lady by the hand around the circle, and approaches several ladies, feigning to solicit them to dance. The moment the lady rises to accept him, he suddenly turns round and addresses another, and plays the same game till he has made his selection. The lady of the first gentleman dances with the partner of the lady on whom the choice has fallen.

12. LOVE-KNOT.

One Couple. — The gentleman selects two ladies, and the lady two gentlemen, and they arrange themselves in two lines of three each, opposite one another, the leading gentleman and lady in the centre, as shown in the diagram: —



♂, A gentleman;
♀, A lady, facing the way the pointers direct.

They advance and retire during four bars; then the first gentleman (No. 1) and lady (No. 2) advance alone, giving the right arm to each other crossed at the elbow; they make a half round, and separate; after which the gentleman (No. 1) gives his left

arm, crossed in the same way, to lady (No. 3), and the lady (No. 2) to gentleman (No. 6); both couples make a complete round, and separate; Nos. 1 and 2 again link right arms, and after a half round in this position, No. 1 swings No. 5, while No. 2 swings No. 4 entirely round, and separate; at the conclusion they find themselves in the same position they were at the beginning, when all six advance and dance with *vis-à-vis* to places.

13. KANGAROOS.

ONE COUPLE. — The lady is seated in the centre of the room. The gentleman presents to her several gentlemen whom she successively refuses; each rejected gentleman places himself behind the lady's chair; when one is accepted, with whom she dances, the rejected men follow them, each placing his left hand upon the shoulder of the one in front, and all hopping on one foot like a kangaroo.

14. BRIDGE.

ONE COUPLE. — The lady selects another lady; the two stand in the centre of the room with hands joined and raised as high as possible; the gentleman brings up other gentlemen in couples, who pass under this bridge until one couple is accepted by the ladies lowering their arms. The rejected gentlemen return to their seats.

15. SERPENTINE.

ONE COUPLE. — Lady selects four or more ladies, and all form in line one behind the other; the gentleman selects five or more gentlemen (in any case one more than the lady selects ladies). They form a line,

holding hands; the gentleman on the right leads the others in a serpentine course in and out between each lady, and finally back to the head. At a signal, each gentleman tries to secure a partner; the one failing returns to his seat.

16. CIRCLE OF DECEIVERS.

One Couple. — The gentleman selects three ladies, whom, with his own, he places five feet apart, forming the four corners of a square. He then selects four gentlemen, and forms with them a circle within the square. The five gentlemen turn with great rapidity, and, at a signal, each turns round and takes the lady who chances to be nearest to him, and dances with her. There necessarily remains one unhappy victim, who returns alone to his place.

17. BASKET OF SIX.

One Couple. — Lady selects two gentlemen; gentleman, two ladies. The gentleman and his two ladies join hands, and place themselves opposite the lady and her two gentlemen, forming two opposite lines of three, each three having their hands joined. They all advance four steps and retire; advance again four steps and halt, the two lines close together. The first gentleman, still holding his ladies, raises both arms, under each of which one of the first lady's cavaliers passes, still holding his lady; the first gentleman lowers his arms, the two gentlemen who have passed through join their disengaged hands behind the first gentleman, and the two ladies (who are still holding hands with first gentleman) also join their disengaged hands behind the first lady. Each line of three has thus become a ring, and the two rings linked together.

The first gentleman then steps backward, passing his head under the joined hands of the two other gentlemen; the first lady steps back, passing her head under the raised hands of the two other ladies, and the six then form a double ring or *basket*, with intertwined arms, in which position they dance round to the left. Then all drop their hands and perform a *grand chain*, until the first gentleman and first lady meet.

FIGURES BEGINNING WITH TWO COUPLES.

18. BASKET OF TWELVE.

Two Couples. — Each lady selects two ladies, and each gentleman two gentlemen; the six gentlemen join hands, forming a circle facing outwards; the six ladies form a circle surrounding and facing the gentlemen; the gentlemen dance to the right, and the ladies to the left. At a signal, the ladies raise their arms allowing the gentlemen to pass under, still retaining hold of hands, and form a *basket*. In this position they dance in a ring once round; then all let go of hands, and execute a *grand chain* once round, and waltz to places.

19. PHALANX.

Two Couples. — The first lady selects two gentlemen, and stands up in line, hand in hand, between them; the first gentleman selects two ladies, with whom he stands, hand in hand, in line behind the first three; the second lady chooses two gentlemen, and the second gentleman two ladies, and they fall in

behind the others, forming four lines of three each in column, each line of three standing hand in hand. The two gentlemen of the first row join their outer disengaged hands together, forming an arch over the head of the lady between them. The two gentlemen of the third line do the same. The two ladies in the second and fourth lines join hands over the head of the gentleman between them. All parade in this position around the room, keeping close together. Then the six persons in the first and third lines face half round, and dance with opposite partners to places.

20. CHANGE OF LADIES.

Two Couples. — They gradually approach, and change partners, preserving both time and step. They waltz around once more, and again change partners, and waltz to seats.

21. CHANGING MOULINET.

Two Couples. — The gentlemen each select a lady, and the ladies each a gentleman. The four gentlemen form a *moulinet* by crossing left hands, each giving his right hand to his partner, who takes it with her left. They move to the right, and, at a signal, each lady advances to the next gentleman. This is continued until each gentleman recovers his own lady, when the figure is terminated by a general Waltz.

22. INVOLUTION.

Two Couples. — Each gentleman selects another gentleman to waltz with him; ladies select each another lady for the same purpose. At a given signal all halt, and form two rings side by side, the four gentlemen composing one ring, and the four ladies the

other. The two gentlemen nearest to the ladies' ring raise their joined hands up, and the two ladies nearest the gentlemen also raise their joined hands, forming an archway; the two remaining ladies then, still holding hands, pass under the double archway and draw the first two ladies after them into the inside of the gentlemen's ring. This movement will reverse the relative position of the ladies' ring, bringing the ladies back to back, and facing the gentlemen. The double ring is then broken by each gentleman dancing with the lady facing him.

23. HUNGARIAN.

Two Couples. — Each lady selects a gentleman, each gentleman a lady, and form a Quadrille. Each of the head couples Right and Left with right-hand side couple; half Ladies' Chain, and then turn new partner in place. All polka round. Repeat the figure with left-hand side couples, and all polka round. Repeat with right-hand side couples, and all polka round. Again with left side couples, and all polka to seats. The whole of this must be to Polka music.

24. LADIES' MOULINET.

Two Couples. — Each gentleman selects a lady, and each lady a gentleman. A grand ring is formed, and all turn to the left during eight bars. The ladies now join their right hands across, forming the *moulinet*. The gentlemen remain in their places. The ladies move entirely round, and with their left hand turn their partners. They form the *moulinet* again; and at this turn they advance to one gentleman beyond their partners, whom they turn with the left hand. The figure is continued in this way until each

lady regains the gentleman with whom she commenced; then they all waltz.

25. GENTLEMAN'S CROSS.

Two Couples. — Each gentleman, without relinquishing the hand of his partner, selects another lady whom he takes with his left hand. The two gentlemen, with their ladies, place themselves opposite each other, at a distance of eight feet. They advance with their ladies during two bars, and recede in the same manner during two more bars. They again advance, letting go the hands of the ladies, who remain in their places, and give each other the right arm, crossed at the elbow, and together perform a complete turn; then in the same manner they give their left arm to their partners, and make a similar turn with them. They again forward, make a turn together, giving each other the right arm, and then with the left arm turn the next lady on the right. This is repeated until each gentleman turns the four ladies, and regains his original position between his two ladies. The second three form behind the first three, and in this position promenade around the room. During the progress of the promenade, each partner of the two selected ladies places himself on the right of the file containing his partner. A signal is given, when they all halt, and the lady on the left of each file passes in front of the gentleman on her right, under an arch formed by his right arm and the left arm of his partner, and thus regains her own cavalier on the right. The figure terminates with a Waltz. This figure may appear rather complicated, but a little attention will remove all difficulty.

26. GRAND SCOTCH CHAIN.

Two Couples. — Each lady selects a gentleman, and each gentleman a lady, and all form as for a Quadrille; the two gentlemen at the head advance, lock right arms, swing once and a half round, when they disengage, giving left arm to the opposite lady's left arm, and remain on that side of the set; the side gentlemen do the same. The two ladies at the head cross over in the same manner; side ladies do the same; all waltz.

27. GRAND ENGLISH CHAIN.

Two Couples. — They place themselves in a position facing each other, and execute a very extended English chain; *i.e.*, *Right and Left.* The two gentlemen advance with their ladies, give each other the left arm, crossed at the elbow, and take a very rapid half-turn to change ladies, and turn each other's lady. The figure is repeated, so that each gentleman regains his lady.

29. KNEELING KNIGHTS.

Two Couples. — Each lady selects a gentleman, each gentleman a lady; form as for a Quadrille. The four gentlemen kneel; the four ladies join right hands in centre and dance round to the left, each passing her partner, and giving her left hand to the gentleman next on her partner's left; the ladies drop right hands, and each, retaining the gentleman's hand, dances once round him, and again joins right hands with the three other ladies in the centre. They dance round to the left with right hands crossed until each has arrived at the gentleman next to the left

of the gentleman last turned, repeating the figure until each lady has turned around her own partner, with whom she waltzes to place.

29. DOUBLE PASTOURELLE.

Two Couples. — Each lady selects a gentleman, and each gentleman a lady; they arrange themselves as for a Quadrille. The first and second gentlemen, still retaining the hands of their partners, take with their left hands the two other ladies, who leave their partners in their places. In this position, the two gentlemen, holding a lady by each hand, advance and retreat during four bars, make their ladies cross in front of them, causing the one on the left to pass under their right arm. This changes the whole position, as follows: The first lady crosses over to the right of the fourth gentleman, the fourth lady crosses to the left of the third gentleman, while the second lady crosses to the right of the third gentleman, and the third lady crosses to the left of the fourth gentleman. The figure is executed four times, by which means the ladies regain their original places, and terminates with a Waltz.

30. LANCIERS.

Two Couples. — Each lady selects a gentleman, each gentleman a lady; form as for a Quadrille. Head couples forward and back, and each gentleman turns opposite lady half round, so that first gentleman and second lady, and first lady and second gentleman, will be back to back and facing the side couples; forward with side couples, and turn, so that second gentleman and third lady, and first gentleman and fourth lady, will be at the heads, and fourth

gentleman and second lady, and third gentleman and first lady, at the sides ; the sides forward and back, and repeat, changing ladies in the same manner, first with each other, then with heads, and return to sides. All the ladies make a half chain, and so pass to partners opposite ; dance.

31. ROUNDS OF FOUR.

Two Couples. — Each gentleman selects a gentleman, and each lady a lady. The gentlemen form a round of four at one extremity of the room, and the ladies another at the other end. The two rounds turn to the left, and the first gentleman and one of the gentlemen whom he has selected pass under the arms of the remaining two gentlemen, and advance towards the first lady and a lady whom she has selected, who have simultaneously performed a similar movement. The two gentlemen and the two ladies join hands in a circle, and make a complete turn to the left. The gentlemen raise their arms to permit the ladies to pass under, and execute a similar movement with the other two ladies, whilst the first two ladies do the same with the remaining two gentlemen, making two rounds of four. The gentlemen raise their arms to let the ladies pass ; the first two gentlemen, in advancing, turn round and form a line to which the other two join themselves. The ladies should make a similar line on their side and facing the gentlemen. As soon as the lines are completed, they advance forwards toward each other, and dance with the lady opposite.

32. QUADRILLE.

Two Couples. — Ladies each select a gentleman, gentlemen each a lady; form as for a Quadrille.

Head couples right and left, then side couples right and left; the four ladies form *moulinet* with left hands, and make complete round, when they return to partners; all dance.

33. FLIRTATION.

Two Couples. — Ladies each select a gentleman, gentlemen each a lady, and form as for a Quadrille. Head couples, Half Ladies' Chain; side couples the same. Head couples Right and Left, with right-hand side couples; then heads, Half Ladies' Chain to rejoin partners; sides the same. Head couples Right and Left with left-hand side couples; dance.

34. RINGS.

Two Couples. — Ladies each select a gentleman, gentlemen each a lady; form as for a Quadrille. Head couples forward, form ring and revolve once, and far enough to have their backs to the side couples; in this position the first couple passes under the arms of the second, and thus the first and third, and second and fourth, form rings; revolve once, when third and fourth couples pass under the arms of the other couples and form ring in centre; they revolve once, and the third couple, passing under the arms of the fourth, take the head position; Right and Left with couple on the right hand; dance.

35. ROYAL ARCH.

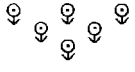
Two Couples. — Each gentleman selects a lady, and each lady a gentleman; the four couples form a Quadrille. All perform the *Ladies' Grand Chain* to places again. The two head gentlemen advance two steps each towards the centre of the Quadrille, facing each other; the four ladies join hands around them,

leaving the two gentlemen of the side couples outside the ring; the two inside gentlemen stretch out their arms over the ladies' ring, each giving one hand to each of the outside gentlemen, raising their arms so as to form a double arch on each side of the Quadrille. The ladies dance round in a ring to the left, under the arches, until each has resumed her former position, when all waltz to seats.

FIGURES BEGINNING WITH THREE COUPLES.

36. PYRAMID.

THREE COUPLES. — The three ladies select three other ladies, and the six ladies place themselves thus: —



, A lady, facing the way the pointers direct.

The three gentlemen then select three other gentlemen, who join hands in a line. The line of gentlemen is conducted; first gentleman leading entirely around the first lady, then around the next two, and then around the next three. The movement is then repeated in reverse order until the first gentleman arrives in front of the first lady, with whom he waltzes, and each of the other gentlemen dances with the nearest lady. The figure closes with a waltz.

37. TRIANGULAR MOULINET.

THREE COUPLES. — Each gentleman selects a lady, and each lady a gentleman. The second, fourth, and sixth gentlemen, each holding the left hand of his partner with his own right, form a *moulinet* by joining their left hands. The first, third, and fifth couples waltz in the intermediate spaces, while the others walk round slowly. At a signal the waltzing couples perform the *moulinet*, and the others waltz within the spaces. A general Waltz terminates the figure.

38. DOUBLE MOULINET.

THREE COUPLES. — Each lady selects a gentleman, and each gentleman a lady. They all form a grand ring and move to the left. At a signal the ladies join their right hands across, forming the *moulinet*, and move round to the left. As they move round, the gentlemen promenade to the right, or contrary direction, until each has found his lady, when he gives her his left hand, swings round, and takes his place in the *moulinet*, while the ladies promenade in an opposite direction. When the gentlemen have been twice outside, and twice in the centre, the figure is terminated by a general Waltz.

39. TWO LINES OF SIX.

THREE COUPLES. — Each lady selects a lady, and each gentleman a gentleman. The six gentlemen and the six ladies, holding hands, form two lines facing each other. The gentlemen then advance, during four bars, and retire, during four bars. The ladies advance, during four bars, turn half round to the right and run forward, followed by the gentlemen. After reaching the opposite side of the room, they

turn half round again, and each lady waltzes with the gentleman facing her.

40. ZIGZAGS.

THREE COUPLES. — Each lady selects a gentleman, and each gentleman a lady. The six couples arrange themselves behind one another, and about three feet apart. When the column is in order, the first couple waltz zigzag in and out, through the spaces between the couples, and taking position at foot of column. When all the couples have danced zigzag down the column, two lines are formed; all forward and dance.

41. REVERSIBLE MOULINET.

THREE COUPLES. — Each lady selects a gentleman, and each gentleman a lady. Ladies join right hands in centre and turn "*en moulinet*," the gentlemen walking around in the opposite direction. When partners are reached, each gentleman gives his lady his left hand, and by a *demi tour* assumes his place in the *moulinet*. Gentlemen turn *en moulinet*, ladies walking in opposite direction until they reach partner, when they all dance.

42. TRIPLE BASKET.

THREE COUPLES. — Each lady selects two other ladies, and they form into three separate rings of three ladies in each. Each gentleman selects two other gentlemen, forming a ring of nine. They form around the first ladies' ring, and turn once to the left. Then around the second ladies' ring, facing outwards, and turn once to the left. Next, they form around the third ladies' ring, facing inwards, and turn once to the left. Break, and leaving the three

last gentlemen around the third ladies' ring, the remaining six form around the second ladies' ring; turn once to the left; break, and leave the second three gentlemen around the second ladies' ring. The first three gentlemen form around the first ladies' ring. All three groups form baskets. The leading gentleman in each group breaks with the gentleman on his left, raise hands, and the ladies pass to the other side of the room; all turn, forward in lines, and dance.

43. CHANGING TRIANGLE.

THREE COUPLES. — The gentlemen, each holding the left hand of his partner with his own right, form a *moulinet* with the left hand, and make a complete turn to the right. At a signal, the first gentleman rapidly turns round, giving the left arm, crossed at the elbow, to the gentleman behind him, with whom he exchanges both place and lady. He does the same with the next gentleman. When he has reached the third gentleman, the second executes the same figure; then the third. The figure terminates with a Waltz.

44. REVERSED ROUND.

THREE COUPLES. — The ladies stand in line, side by side, the first lady at the right-hand end of the line. The three gentlemen join hands, the first gentleman on the left, and pass to the left in front of the ladies; they form a circle around the first lady, making a complete turn to the left; when the first gentleman emerges again between the first and second ladies, he drops the hand of the second gentleman, and they form a ring around the second lady, all facing outwards, and make another complete turn

to the left. They form in a similar ring around the third lady, all facing inwards; after a complete turn to the left, the first gentleman resumes his place as head of the line, and they pass once around the three ladies until each gentleman faces his partner, and waltz to seats.

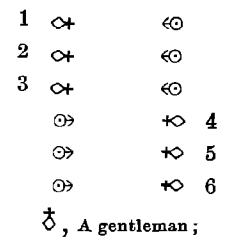
45. NEW DEAL.

THREE COUPLES. — Each gentleman selects another lady, and each lady another gentleman. The new couples form in column, with the leading gentleman and his partner at the head. The gentlemen all quarter-face to the right, and the ladies to the left, forming two lines facing each other, the six gentlemen in one line, and the six ladies in the other. All take two steps backward, to leave a space between the two lines. The two couples at the head cross right hands and turn half round, the two bottom couples doing the same, while the two middle couples join hands and make a half-turn to the left; these three movements reverse the lines, and also change the order of each person in the ranks. The head couple (as they now stand) waltz down between the lines; the gentleman of the bottom couple wheels round to the left, and passes up outside the gentlemen's line, while his opposite partner passes up behind the ladies' line, the two meeting at the head of the lines; joining left hands, they cross over and waltz with the lady and gentleman at the head of the lines to seats. When the head couple (now waltzing down between the lines) reach the bottom, the gentleman leaves his partner and waltzes with the bottom lady to seats, while the lady waltzes with the bottom gentleman to seats. At the same time the gentlemen

remaining in line waltz with the opposite ladies to seats.

46. INVERTED COLUMNS.

THREE COUPLES. — Each gentleman selects another gentleman, and each lady selects another lady. The first, second, and third gentlemen arrange themselves in line, the three newly chosen ladies also forming in the same line to the right of the gentlemen. The first, second, and third ladies also form in line, opposite to and facing their respective partners, the three chosen gentlemen continuing the line to the left of the ladies, and each facing one of the chosen ladies. The figure is commenced by the gentleman next to the third lady in the ladies' line (designated No. 4 in the diagram) giving his right hand to the third gentleman, his left hand to the second gentleman, his right hand to the first gentleman,



, A gentleman;

, A lady, facing the way the pointers direct.

whose place he takes at the head of the gentlemen's line. The third gentleman performs a similar chain with the two other chosen gentlemen (Nos. 5 and 6), taking his position at the bottom of the line. The

third lady and the first-chosen lady next perform a similar figure, bringing the partners facing each other again. Then all forward once and waltz.

47. ARBOR.

THREE COUPLES. — Ladies each select a gentleman, and gentlemen each a lady. Then three of the couples form a circle facing outwards ; the other three couples form a circle surrounding the first, and facing inwards, and turn once to the left, stopping so that each gentleman faces a lady. The gentlemen of both circles join hands above, and all the ladies join hands below, the gentlemen raising their arms high enough to allow the ladies to pass beneath them. The ladies all pass around hand in hand in the passage-way between the two rows of gentlemen. When the signal is given, the gentlemen lower their arms, and each dances with the lady that he has entrapped.

FOUR OR MORE COUPLES.

48. TWO CIRCLES.

FOUR COUPLES. — Each gentleman selects a gentleman, and each lady a lady. The eight gentlemen form one circle, and the eight ladies another on the opposite side. The first gentleman places himself in the ladies' circle, and his lady in that of the gentlemen. Both circles turn round rapidly to the left. At a signal, the first gentleman selects a lady for a dance;

his lady the same with a gentleman. While this is in progress, the gentlemen deploy in one line, and the ladies in another. The two lines advance toward each other, and each person dances with his *vis-à-vis*.

49. GRAND ROUND.

FOUR COUPLES. — Each lady selects a lady, and each gentleman a gentleman, and all join hands in a circle, the gentlemen forming one-half of the circle and the ladies the other half, the gentleman of the first couple being next to his lady partner. The entire circle moves once round to the left ; the first gentleman and his partner, all still holding hands, advance through the circle, and pass under the raised arms of the lady and gentleman opposite. When the leading couple have passed out, the first gentleman leaves his partner, he going round to the left, outside the circle, and drawing the gentlemen after him, and she turning to the right in the opposite direction, leading the ladies after her. When the first gentleman and his partner meet again, they break away from the rest and waltz to their places, each successive conple doing the same as fast as they meet.

50. LADIES BACK TO BACK.

FOUR COUPLES. —Each lady selects a lady, and each gentleman a gentleman. The ladies form a circle back to back, facing outwards, and close to each other ; the gentlemen form circle around the ladies, facing towards and close to the ladies. At a signal they expand the circle, the gentlemen retreating, the ladies advancing. Then they contract the circle by a reverse movement. The circle is again ex-

tended, and the grand chain performed. At a signal all waltz.

51. THE INCONSTANTS.

FOUR COUPLES. — They arrange themselves in a column, the first couple at the head. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place and lady. He continues the movement until he reaches the last lady. When he has arrived at the foot of the column, the second gentleman, who is then at the head of the phalanx, performs the same figure, and so on, until all have regained their partners. A general waltz terminates the figure.

52. COUNTRY DANCE.

FOUR COUPLES. — Form as for Quadrille. The first couple lead off by waltzing around the couple on the right, and then around the next couple on the right, until they reach their place again; the three other couples repeat the same figure: when all four have finished, all waltz.

53. SQUARE RIGHT AND LEFT.

FOUR COUPLES. — Each lady selects a gentleman; each gentleman selects a lady, making eight couples.

Form as for double Quadrille: head and tail couples Half Right and Left; head partners and tail partners separate and form two lines of four, facing each other at the sides; Half Right and Left, separate and form in two lines at head and tail; Half Right and Left across and turn. Side couples the same; then dance.

54. STAR AND CIRCLE.

FOUR COUPLES. — Each lady selects a gentleman, and each gentleman a lady. The eight couples are arranged in two lines, the four couples in one line facing the four in the other line. The four ladies belonging to the middle couples cross right hands, forming a *moulinet*, and swing entirely round to the right, returning, with left hands across, to the left. The gentlemen all join hands, and form a circle around these four ladies. The remaining four ladies now advance, giving their left hands to the right hands of the ladies composing the *moulinet*, forming a *star* of ladies, and a circle of gentlemen. The gentlemen swing round to the right under the uplifted arms of the ladies, who move in an opposite direction. At the signal, the gentlemen regain their partners and waltz to places. This figure may be varied, the gentlemen forming the star, and the ladies the circle.

55. LITTLE ROUNDS.

FOUR COUPLES. — Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves two by two, one pair behind the other, leaving a space of about four feet between the pairs. The ladies form in the same manner, but face in the opposite direction, so that the first two gentlemen and first two ladies of each column face each other.

The first two gentlemen and first two ladies join hands and turn to the left, making a complete circle, and, without stopping, the two gentleman raise their arms so as to permit the two ladies to pass under. The first two gentlemen are now face to face with the next two ladies, and the first two ladies the same with the next two gentlemen, and the figure is repeated

until the ends of the column are reached. After passing out of the end of the column, the gentlemen form a line at right angles with the column on one side, and the ladies form directly opposite and facing them.

When the two lines are completed as above, all forward and back during eight bars; then forward again, and each gentleman waltzes with the opposite lady.

56. CAPTIVES RELEASED.

FOUR COUPLES. — Each lady selects a gentleman, and each gentleman a lady. The couples all form a circle with hands joined. All forward and back four bars; forward again four steps, and all drop hands. The ladies then alone form an inner ring by taking hold of hands; the gentlemen, also alone, join hands, passing their arms in front of the ladies, forming a *basket*. All dance, thus entwined, once round to the left. The first gentleman lets go the hand of the gentleman on his right, and the first gentleman's partner also drops the hand of the lady on her right. The circle thus broken is made to assume a straight line by the first gentleman and his partner each stepping backwards. When the line is fully formed, the gentlemen raise their arms, releasing the ladies, who hasten forward, closely followed by the gentlemen. As soon as the ladies reach the end of the room, they face round and dance with the gentlemen they find opposite them.

57. OPPOSING COLUMNS.

FOUR COUPLES. — Each lady selects a lady, and each gentleman selects a gentleman. The first gentleman and his companion stand facing the first lady

and her companion; the other gentlemen arrange themselves two by two in column behind the two front gentlemen, and the other ladies two by two behind the front ladies. A signal is given, and each of the two front gentlemen gives his right hand to the lady opposite to him, passing her, and giving his left hand to the lady next behind her, and so right and left chain to the last lady. The two front ladies pass right and left through the gentlemen's columns in the same manner, until the two columns are entirely combined and every gentleman has a partner, with whom he waltzes.

58. PERPETUAL CHAINS.

FOUR COUPLES. — Each gentleman selects a lady, and each lady a gentleman. The eight couples are drawn up in two parallel lines facing one another, the gentlemen forming one line and the ladies the other, the partners of each couple being opposite each other; the arrangement being the same as for dancing a Virginia Reel. The gentleman of the first couple joins right hands with his partner, and they swing once round; the first gentleman then joins left hands with the second lady, and swings her once round in her place, the first lady doing the same with the second gentleman in *his* place. The partners of the first couple join right hands, swing right hands once round, and then the first gentleman swings left hands round with the third lady in her place, the first lady doing the same with the third gentleman; the first couple proceed to swing each of the other couples in their order, themselves always swinging right hands between each operation, until they have reached the

bottom of the lines, where they end by swinging right hands, leaving the gentleman on the end of the ladies' line, and *vice versâ*.

As soon as the first couple swing right hands, preparatory to turning the fifth couple, the second couple (now at the head of the lines) should commence and swing their way down the line, in the same manner as the first couple are doing.

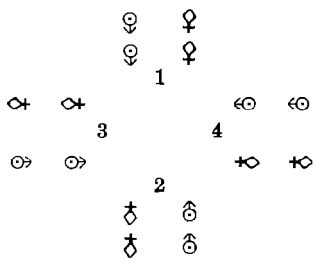
When the second couple have passed below the fifth couple (now the fourth in the lines), the third (now the top) couple should commence the same figure, each successive couple in turn dancing their way to the bottom of the lines. By degrees the first couple will be promoted from the bottom, step by step, until they reach once more the top of the lines, and then the figure closes with a general promenade or Waltz.

59. GENTLEMEN CHEATED.

Four Couples. — The four ladies place themselves one in each corner of the room, the gentlemen each select a gentleman, and the eight circle around one of the ladies, who selects one of the gentlemen to dance with; the seven gentlemen circle around a second lady, who also selects a partner; the six circle around the third lady, and after she has selected a partner, the five circle around the last lady; when she has taken a partner, the four men left pair off and dance together.

60. MAZE.

Four Couples. — Each lady selects a gentleman, each gentleman a lady, and then the eight couples form a double quadrille, as shown in the diagram: —



, A gentleman;

, A lady, facing the way the pointers direct.

The figure commences by the four inside ladies crossing right hands; they move entirely round, giving left hand to partners and swinging round to places. While the inner couples are thus engaged, the four outer conples waltz half round, outside the quadrille, to opposite places. Then the inner couples waltz entirely round, resuming their places, but facing outwards. All chassez at places; turn at corners with right hands, and turn partners with left hands to places. All the gentlemen then waltz to seats with the ladies standing opposite them.

61. GRAND ARBOR.

Four Couples. — Each lady selects a gentleman, and each gentleman a lady, and form as in Number 60. Inside head couples, half right and left; then inside side couples do the same; outside head couples pass under the arms of the couples in front, and half right and left; outside sides do the same; the two gentlemen in each group join hands, and the ladies do the same, turning at the same time so that the

gentlemen and ladies stand face to face; gentlemen raise their hands, while the ladies pass round in couples under them; when they regain their places, all waltz.

62. REVOLVING STAR.

FOUR COUPLES. — Each lady selects a gentleman, and each gentleman a lady. Four of these couples form a star, the gentlemen crossing left hands in centre, and holding their partners by the right hand; each of these four ladies calls a gentleman, with whom she joins left hands; each of these gentlemen then calls a lady, with whom he joins right hands. The other four couples occupy the spaces between the points of the star, and waltz there as the star revolves on its pivot. At a signal each gentleman dances with the lady on his right.

63. LINE CHAINS.

FOUR COUPLES. — Each lady selects a lady, and each gentleman a gentleman; gentlemen place themselves in pairs, one behind the other, facing the ladies, who arrange themselves in the same manner; at a signal the first two gentlemen begin with the right hand a grand chain with first two ladies, the other gentlemen following directly down the lines; when the first two gentlemen reach the end of the line, the last two gentlemen will have reached the first two ladies. The figure terminates with a Waltz.

64. MOULINET AND RINGS.

FOUR COUPLES. — Each lady selects a gentleman, each gentleman a lady. The four ladies join right hands in centre, *en moulinet*, retaining hands of the

selected gentlemen; then the ladies of the other couples give their right hands to the four gentlemen in the *moulinet*, also retaining the hands of their gentlemen, thus making two couples in each wing of the *moulinet;* turn once and break into four rings, each ring turning once to the left; the gentlemen then cross hands in centre, forming the *moulinet* in reverse; turn once and break into four rings as before; turn once; then right and left, as in Spanish dance, and terminate the figure by a Waltz.

65. DOUBLE WINDMILL.

FOUR COUPLES. — Form circle, and turn once to the left; windmill formed by gentlemen joining left hands in centre; ladies each select a gentleman, giving him the right hand while the *moulinet* is turning. Reverse *moulinet* by selected gentlemen joining right hands in centre; the gentlemen on the outside of the windmill each select a lady by giving her the left hand while the *moulinet* is turning; after one complete turn, all dance.

66. GENTLEMEN MOCKED.

FIVE COUPLES. — They place themselves in ranks of two and two, as soldiers march by the flank. The partner of the first gentleman deserts him to select a gentleman from the other couples. While this play progresses the first gentleman should not look behind him. The first lady and the gentleman whom she has chosen advance noiselessly, one on one side and the other on the other side of the column, their object being to cheat the first gentleman, and rejoin each other for a dance. If the first gentleman, who is on the watch, succeeds in capturing his lady, he dances

with her; but if unsuccessful in his endeavors, he remains at his post until he is able to secure a lady. The last remaining gentleman waltzes with the last lady.

67. GRAND CHAIN.

SIX COUPLES. — Each lady selects a gentleman, and each gentleman a lady, and form in a circle. The gentlemen give right hands to partners, and all *Right and Left All Round;* at a signal, gentlemen swing ladies by right hands half round, and all continue the chain in the opposite direction. At a second signal, gentlemen swing ladies half round by left hands, and again reverse the direction. Every time a signal is given all swing and reverse the chain, until word is given to dance, when each gentleman dances with the lady facing him to seats.

68. CHANGING WINDMILL.

SIX COUPLES. — The gentlemen retaining the left hand of their partners form a *moulinet* by crossing left hands, and make a complete turn. At a signal, still retaining the left hand of their partners, they make an exchange of places, the gentlemen turning behind, and placing their ladies in front, and the ladies form the *moulinet* by crossing their right hands in the centre. In this position they make a complete turn in the opposite direction. At another signal they again change, this time turning in front, and again describe a circle in *moulinet.* The figure terminates with a general Waltz.

69. SPIRAL.

EIGHT COUPLES. — Each lady selects a gentleman, and each gentleman a lady; all form circle, turning

once to the left; the first gentleman relinquishes the hand of lady on his left, and following to the left enters circle, while last lady leads line to the right, outside, enveloping the other couples. When the first gentleman has wound himself to the centre he passes out beneath joined hands of other couples, and drawing the others after him re-develops the circle, and all perform Grand Chain till partners are reached, when all waltz.

NUMBER OF COUPLES UNLIMITED.

70. ARBOR.

Any Number Over Four. — Each lady selects a gentleman, and each gentleman a lady; ladies form in pairs, one pair behind the other, all facing same way. Gentlemen form in same manner, facing ladies; gentlemen all raise joined hands, and ladies pass through beneath them. When first two ladies reach last two gentlemen, so that two ladies are opposite each pair of gentlemen, all form rounds of four and turn twice to the left; then ladies all raise joined hands, and gentlemen pass out beneath; each pair breaks as it emerges from under the hands of the first two ladies, one gentleman going to the right the other to the left, passing back outside the Arbor toward the last two ladies. After all the gentlemen have passed out, ladies turn and dance with gentlemen opposite them, until the couples have reached their seats.

71. LABYRINTH.

Any Number Over Four. — Each lady selects a gentleman, each gentleman a lady. All form a large circle, turning to the left. At a signal, the first gentleman separates from the lady on his left, and continues on to the left, entering the circle, and drawing the others after him in a coil or spiral line towards the centre ; the lady from whom he separated continues at the same time towards the right, thus tightening the coil. Sufficient space must be left between the coils to allow of free passage. When the inner coil has become small, the leading couple waltz out between the coils until they emerge, followed by each inner couple in succession, each couple joining hands with the outer end of the coil as they arrive, until the circle is formed again, when all waltz to seats.

72. PURSUIT.

Any Number. — Two or three gentlemen without partners act as free rovers; either of them can go up to a couple, clap his hands, take the lady from her partner, and dance with her, until in turn supplanted, while the bereaved cavalier is left to console himself by obtaining another partner in the same manner. This figure will cause a great deal of amusement if performed by the gentlemen with spirit and impartiality, and the changes of partners follow one another in rapid succession. The one weak spot in this figure is that the original rovers are also deserters, as their lady partners have no opportunity to join in the dance. This may be avoided in a measure by causing, at a given signal, the gentlemen who are in the

position of rovers to take their seats, and the waiting ladies continue as *roveresses* in their stead.

73. WINDING ALLEY.

ANY NUMBER. — Each lady selects a gentleman, each gentleman a lady, and form a circle. The gentlemen swing their partners half round towards the centre of the circle, and leave them standing facing outwards, making an inner ring, and affording a passage-way about three feet wide between the two circles. The leading couple waltz round through this passage until they arrive at their place. The gentleman then exchanges positions with his partner, she taking his place in the gentlemen's circle, and he taking her place in the ladies' circle. Each couple in turn perform this figure. It terminates with a general Waltz.

74. GENTLEMEN TO THE RIGHT.

ANY NUMBER. — Each lady selects a gentleman, and each gentleman a lady, and all form a circle turning to the left once round. Each gentleman balances to the lady on his right whom he turns, and then balances and turns the next lady on his right. The figure is continued until each gentleman rejoins his partner, when all waltz.

75. TWO LINES.

ANY NUMBER. — The first gentleman takes his lady and promenades round the room; all the other couples follow him. Two lines are formed (about six feet apart), the gentlemen all facing their ladies. The first couple lead off with a Waltz, passing upward behind the line of ladies, then down between

the two lines, and again upward behind the ladies. On reaching the end of the line they halt, and the gentleman exchanges positions with the lady, she taking his place at the end of the gentlemen's line, and he placing himself opposite in the ladies' line. Each couple in turn perform the same figure, and it terminates with a general Waltz.

76. FINAL ROUND.

ANY NUMBER. — All form a general round as in figure No. 73. The first gentleman and lady separate from the circle, which immediately must be reconnected, and waltz in the centre. At a signal, the first gentleman stops, and his lady retires from the circle. He then selects another lady, with whom he waltzes in the midst. At a signal, he retires from the circle, the lady takes another gentleman, and the same figure is repeated. When only three couples remain, a general Waltz terminates the figure.

77. ARCHWAY.

ANY NUMBER. — Each lady selects a gentleman, each gentleman a lady; they form two lines down the middle of the room, gentlemen on one side and ladies on the other; the first couple form an arch which the others pass under. After the second couple pass under, they swing round and form an arch also. The third couple in the same way add another arch to the archway until it is complete, when all dance.

78. IN AND OUT.

ANY NUMBER. — Each lady selects a gentleman, and each gentleman a lady. Form couples one behind the other, all facing the same way. First couple turns

and passes beneath joined hands of couple next in order, then separate and pass outside of third couple, rejoin and pass under hands of fourth couple, and alternate in same manner with all the couples. Each couple repeat in turn, then form two lines forward, and dance with partners.

79. TWO COLUMNS.

ANY NUMBER. — Ladies each select a gentleman, gentlemen each a lady. Form lines one behind the other, two couples abreast, facing the same way; the ladies pass to the right four steps, the gentlemen to the left, forming columns in pairs, one all ladies and the other all gentlemen; they all advance; the column of ladies turn to the right and gentlemen to the left; when the two columns have formed one on each side of the room, they turn and face each other. The gentlemen and ladies are respectively in two ranks, the front rank of each allow the rear rank to pass between them. Forward and dance, the front rank following and dancing.

80. COVERED ARCHWAY.

ANY NUMBER. — Ladies each select a gentleman, gentlemen each a lady; form one couple behind another, facing the end of the room; they all advance, the couples separating, first to the right, second to the left, and so on alternately, forming two columns, which continue up the side of the room, meeting at the head. The column on the right raise hands, allowing the others to pass under, both columns passing down the opposite side of the room till the last couple has passed out, when all waltz. This figure should be performed by at least twenty couples.

FIGURES WITH ACCESSORIES.

81. HAT.

ONE COUPLE. — The gentleman leaves his partner in the middle of the room, and gives her a hat. He then selects five gentlemen, who come and form a circle round the lady, turning their backs to her, moving rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she waltzes. The other gentlemen return to their places.

82. SCARF.

ONE COUPLE. — The gentleman stands in the centre of the room, holding in his hand a scarf, meanwhile his lady assembles six other ladies, and they join hands in a circle and turn rapidly to the left, during which movement he places the scarf about the shoulders of the lady with whom he wishes to dance. The gentlemen should rejoin their partners, and waltz to places with them.

83. COQUETTE.

ONE COUPLE. — The gentleman seats his lady in the centre of the room, and places a cushion at her feet. He then selects several gentlemen whom he presents, successively, requesting each to kneel upon the cushion. When the lady refuses any of the gentlemen, she withdraws the cushion rapidly as he attempts to kneel. When a gentleman is presented who is acceptable, the lady permits the cushion to

remain, and the two waltz together. The rejected gentlemen form a line behind the chair, and remain there till after the successful gentleman commences to waltz, when they return to their seats.

84. GLASS OF CHAMPAGNE.

ONE COUPLE. — Three chairs are placed in a line, the two outer chairs being turned the opposite way from the one in the middle. The gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen, and regains her place with the other, waltzing.

85. MYSTERIOUS HANDS.

ONE COUPLE. — The gentleman selects several ladies, whom, with his own, he imprisons in an adjoining apartment, the door of which remains ajar. He then brings as many gentlemen as he has ladies. Each lady passes her hand through the door ajar, and the gentlemen each take one of the projecting hands, and dance with the ladies of their choice.

86. PARALLEL CHAIRS.

ONE COUPLE. — Two rows of chairs are placed back to back, six in each row. The gentleman seats his partner, and selects *five* other ladies whom he seats on alternate chairs, leaving a vacant chair on the left of each lady. He then selects *six* gentlemen, with whom he forms a chain by joining their hands, and conducts them, rapidly, describing a course according to fancy, in different parts of the room, which he may prolong or vary at will. He terminates his eccentric movements by winding round the

chairs which the ladies occupy; at a signal he takes a seat, and the other gentlemen do the same, and each gentleman dances with the lady on his right. The unhappy victim who fails to secure a chair and partner returns to his seat alone.

87. BLIND MAN'S BUFF.

ONE COUPLE. — Three chairs are placed in a line in the centre of the room, the middle one facing one way, the other two in the opposite direction. The gentleman takes another gentleman, whom he blindfolds, and seats on the centre chair. The lady selects another gentleman, whom she leads (*walking on tiptoe*) to one of the chairs next the blind man, whilst she seats herself on the other. The first gentleman then invites the blind man to select from the right or the left. If he hits upon the lady, he waltzes with her to her place; if he indicates the gentleman, he must waltz with him, whilst the lady dances with her partner.

88. BASKET, RING, AND FLOWER.

ONE COUPLE. — The gentleman presents to his partner a basket, containing a ring and a flower, and retires to his place. The lady gives the ring to one gentleman, the flower to another, and the basket to a third. The gentleman who receives the basket must dance alone, holding it in his hand, the one who has the ring may choose a lady to dance with him, and the one who has the flower is to dance with the lady who presented it to him.

89. FIGURE EIGHT.

ONE COUPLE. — Two chairs are placed in the centre of the room, about five feet apart. The first couple

lead off, and pass behind a chair, and then repass behind the other chair, so as to describe the figure eight; this is to be done without retarding the waltz. Each couple in turn repeat the same figure.

90. KNOTTED HANDKERCHIEF.

ONE COUPLE. — The lady is left in the centre of the room; she then ties a knot in one of the corners of a handkerchief, and while thus occupied the gentleman brings four gentlemen, and places them in a line in front of her. Meanwhile the lady collects together the corners of the handkerchief, permitting them to project sufficiently for the gentlemen to choose, but being careful that the knot cannot be seen. The gentleman who is fortunate enough to select the knotted corner waltzes with the lady, and the others choose partners elsewhere.

91. CARDS.

ONE COUPLE. — The gentleman selects the four queens from a pack of cards, and presents them to four ladies. The lady selects four knaves and four kings and gives one, face downwards, to each of eight gentlemen. The gentlemen who have the kings find the ladies who have the queens of their respective suits, and they dance together. The four knaves retire to their seats.

92. PLEDGES REDEEMED.

ONE COUPLE. — The lady carries around a hat to some of the ladies, receiving from each a handkerchief, ring, or other article as a pledge. She then offers the contents of the hat to an equal number of gentlemen, each selecting one of the articles, and dancing with the lady by whom it was pledged.

93. RAFFLE.

ONE COUPLE. — The gentleman seats his lady in the centre of the room. He then selects two gentlemen, and gives each of them a large pastboard die. The two "select men" proceed to throw the dice, and the fortunate man who throws the highest, waltzes with the lady, while the less fortunate gentleman sits upon the chair. The ladies are next selected, who raffle as before for the privilege of dancing with the gentleman, the losing lady occupying the chair. This is continued until all have participated.

94. MIRROR.

ONE COUPLE. — The gentleman seats his lady in the centre of the room, and gives her a mirror to hold. Then he presents one after the other several gentlemen who pass behind her chair and show themselves to her in the mirror, which she wipes with her handkerchief when she does not accept the one she sees. When the favored gentleman presents himself she rises and dances with him, leaving the mirror on the chair. The rejected gentlemen return to their seats.

95. FAN.

ONE COUPLE. — The gentleman seats his lady as in the last figure, giving her a fan; he then presents two gentlemen, with one she dances, to the other she presents the fan, and he follows the waltzing couple fanning them.

96. PARASOL.

ONE COUPLE. — Lady is seated as in the previous figure, and is provided with a parasol; two gentlemen

are presented by her partner; with one she dances, presenting her parasol to the other, who opens it and follows the dancing couple, holding it as best he can over their heads.

97. BALLOON.

One Couple. — The lady is given a rubber balloon attached to a long string; her partner then selects two gentlemen, and the three endeavor to tread on the balloon; the lady tries to prevent them by pulling the balloon about the room; the gentleman who succeeds in treading on and bursting the balloon, dances with the lady, the other gentlemen retiring.

98. FOUR IN HAND.

One Couple. — Two sets of ribbons, four in each, are joined at one end; the lady takes one, her partner the other. The lady, holding the end that is joined, gives the other end of each ribbon to a gentleman, thus bringing up four gentlemen; the gentleman brings up four ladies in like manner; the lady and gentleman drive their teams about the room; when the teams are opposite each other they break away and dance.

99. TWO WINDMILLS.

One Couple. — Two poles. At the top of each are affixed five different colored ribbons, the colors being alike on both poles. The lady takes one pole and gets a gentleman to take one of the loose ends of the ribbon, having in all five gentlemen; the gentleman also takes a pole, and has five ladies at the end of the five ribbons; the partners then stand a little distance apart so that the ladies and gentlemen can revolve,

which they do once; and then the lady and gentleman having the same colored ribbon dance together.

100. LADIES' ORACLE.

ONE COUPLE. — The lady is given a book in which are written answers such as "Many thanks," "I am not allowed to dance," "Some other time," "I should be pleased to," "No, thank you," and several others of a similar style. Gentlemen are successively presented, each one of whom asks the lady to dance; she replies by presenting a paper-cutter which he inserts between the leaves of the book, and there finds the answer. When a gentleman is accepted, another lady takes the oracle's place. Partners thus formed dance together.

101. BLACKBALLED.

ONE COUPLE. — A small bag containing eleven black balls and one white is provided. Twelve gentlemen are called upon to draw; the one getting the white ball dances with the lady in a circle formed by the unlucky gentlemen.

102. FLYING HAT.

TWO COUPLES. — The first gentleman holds behind him in his left hand a hat, which he keeps with the open part upward, as if it were standing on a table. The second gentleman holds in his left hand a pair of gloves rolled up, which he endeavors to throw into the hat without losing the step or cadence of the Waltz. When he succeeds, he takes the hat, and gives the gloves to another gentleman, who repeats the same game. Amongst good waltzers this figure gives rise to a multitude of amusing incidents.

103. TWISTED HANDKERCHIEF.

TWO COUPLES. — Each gentleman holds in his left hand the end of a handkerchief, which should be held at a sufficient height to allow passage for their ladies underneath at every turn of the Waltz. They dance until the handkerchief is twisted like a rope. Any number of couples may engage in this figure, two couples together.

104. SURPRISE.

THREE COUPLES. — Properties, six spears. Each spear has a ribbon fastened to its head, each ribbon is in halves, and each half is two yards long ; the two halves of each ribbon are of different colors joined together. The six ribbons are gathered together by a band that conceals the joins.

Each lady selects a gentleman, and each gentleman a lady ; the six ladies stand in a semicircle ; the leader hands a spear to each lady ; the six gentlemen each select one of the loose ends, and form a semicircle facing the ladies. At a signal, the band is removed, and united partners form couples. The surprise is that the gentlemen, supposing each ribbon to be of one color throughout its length, choose the ribbon corresponding to the lady holding the spear ; but he gets *surprised.*

105. MYSTERIOUS SCREEN.

THREE COUPLES. — Each gentleman selects a lady, and each lady a gentleman. The gentlemen range themselves behind a sheet, held by two persons, so as to form a screen. The gentlemen display the tips of their fingers above the edge of the sheet, and the

ladies select partners by taking the ends of the fingers.

106. MASKS.

THREE COUPLES. — Each gentleman selects a new partner, each lady doing likewise. A sheet or screen is held by two persons, behind which the six gentlemen retire, and show their heads only, disguised with masks, above the screen. The six ladies select partners from this interesting group, and waltz once around the room with them, still masked. It will be seen that this is a variety of the preceding figure.

107. HANDKERCHIEF CHASE.

THREE COUPLES. — The gentlemen leave their ladies in the centre of the room ; each lady holds a handkerchief in her hand. The first gentleman then selects one more gentleman, who, with the others, form a circle about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them. The unfortunate gentleman who does not get a handkerchief selects a lady from the company.

108. ROPE.

THREE COUPLES. — The three gentlemen select other partners, and the ladies select other gentlemen. The ladies retire to one end of the room, and the gentlemen to the other, while the first gentleman and his partner stretch a rope across the room, over which the gentlemen must jump to regain their partners. As the rope is managed so as to trip the gentlemen as

much as possible, a great deal of amusement is afforded to the lookers-on.

109. FLYING SCARFS.

FOUR COUPLES. — Two scarfs are tied in the middle so as to form a cross. Each gentleman, with his left hand, takes one of the ends, and elevates it well above his head. At a signal they all waltz, being careful to preserve the same distance. At a second signal, they resume their places.

110. PADLOCKS.

ANY NUMBER. — A number of chain bracelets are supplied, having little padlocks with keys unlike each other. The padlocks are distributed to the ladies, and the keys are given indiscriminately to the gentlemen. Each gentleman finds the padlock belonging to his key, and dances with the lady who has it.

111. RIDDLES.

ANY NUMBER. — Cards for ladies, each with a riddle; cards for gentlemen with the answer to one of the riddles in each. Each lady in turn reads her riddle, and is paired by the gentleman who has the answer.

112. MITTEN.

ANY NUMBER. — An equal number of miniature mittens and hearts are cut out of cloth, and done up in small envelopes; a pair of these envelopes is given to each lady, who selects two gentlemen, and gives an envelope to each. The gentleman receiving the envelope containing the heart dances with the lady; the gentleman with the mitten retires to his seat.

113. DISCORD.

SIX COUPLES. — Six pairs of toy instruments, — trumpets, fifes, etc.; one of each pair being without sound. Each lady takes a pair of the instruments, and each gentleman selects another gentleman with whom he stands before his partner. The lady presents each of the two gentlemen with an instrument, and dances with the gentleman whose instrument is dumb. The remaining six gentlemen pair off, dancing together, blowing their instruments.

114. FLAGS.

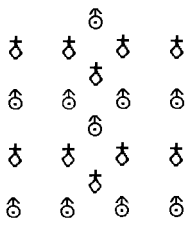
ANY NUMBER. — Flags are provided in pairs, each pair having different patterns; one of each pair is selected, and these are distributed among the ladies. Corresponding flags are given to the gentlemen. As soon as they receive flags they rise, and each searches for the lady with the corresponding flag; having waltzed once round the room, each gentleman hands his flag to a lady, and each lady hands hers to a gentleman, and the same movement is then repeated.

115. MILITARY FLAGS.

TEN COUPLES. — Ten pairs of flags, say two of each nation, are distributed. Four lines of four each, alternately gentlemen and ladies, are formed, with an officer in front of each, as shown on following page.

These lines march once round the room in regular file, and then march a second time round, coming last up the centre of the room. As each file reaches the head of the room, the gentlemen march to the left in single file, the ladies in the same manner to the right, halting on opposite sides of the room, and

facing half-round, gentlemen facing ladies. The corresponding pairs of flags then become partners for a dance.



, A gentleman;

, A lady; facing the way the pointers direct.

116. MAY-POLE.

A pole about ten feet in height is inserted in a box filled with earth to give the foundation weight and stability. To the top of the pole six (or eight) ribbons of different colors are fastened, each being about four yards long, with a loop at the lower end. Three couples (or, if eight ribbons, four couples) form a circle around the pole, each gentleman having his partner on his right hand. Each takes a ribbon, holding the loop, the gentleman in his right hand, and the lady in her left, and all face partners. At a signal they all form the *Grand Chain* without touching hands, the ladies going to the left, and the gentlemen to the right, each gentleman first passing inside his partner, then outside the next lady, and so on, until the ribbons are braided upon the pole. At a signal, when each gentleman faces his original partner, all turn half-round, changing the ribbons to the outer hand, and reverse the movement, unwinding the ribbons. Afterwards all waltz.